

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215 extension 511

ADVANCE EXHIBITION SCHEDULE (from September 1982 through January 1983)

September 5, 1982 through January 2, 1983

Bellows: The Boxing Pictures. Celebrating the 100th anniversary of the artist's birth, the exhibition includes approximately 40 works depicting prize fights, the theme for which George Bellows is best remembered. The exhibition centers around the National Gallery's painting Both Members of This Club. All of Bellows' six boxing paintings, (Both Members of This Club, Stag at Sharkey's, Club Night, Introducing John L. Sullivan, Ringside Seats, and Dempsey and Firpo) will be included, as well as all 16 of his boxing lithographs and a comprehensive selection of his boxing drawings. The exhibition will be accompanied by a systematic catalogue of the artist's boxing images and will include essays by Gallery curators E. A. Carmean, Jr., John Wilmerding, Linda Ayres, and Deborah Chotner.

September 5, 1982 through January 2, 1983

Sixteenth-Century Italian Maiolica from the Widener and Arthur M. Sackler Collections. Approximately 80 pieces of maiolica selected from the Arthur M. Sackler Collections and from the Gallery's own Widener Collection are to be exhibited. The finest maiolica, a tin-glazed earthenware sometimes embellished with metallic lusters, was made in Italy during the Renaissance. The exhibition includes utilitarian and ornamental pieces mostly from the fifteenth and sixteenth centuries. The Sackler pieces encompass a variety of forms, and are particularly strong in Urbino istoriato ware, decorated with narrative scenes from classical mythology. The Widener Collection contains some especially fine luster plates from potteries in the towns of Gubbio and Deruta, painted with coats-of-arms and large portrait busts. Deborah Shinn is guest curator for the exhibition and is writing a brochure to accompany it.

October 10 through December 5, 1982

Visions of City and Country: Prints and Photographs of Nineteenth-Century France. An exhibition of approximately 150 prints and photographs surveys the development of nineteenth-century French landscape. Among the artists represented in the exhibition are Corot, Millet, Rousseau, Daumier, Bonnard, Manet and Pissarro. The first of the exhibition's three sections, "Romantic Landscape and the Discovery of France," includes works depicting the natural French countryside as well as romanticized landscapes with fantasy themes and classical architecture. The second section,

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"The Urban Maelstrom and the Pastoral Oasis: The Vision of City and Country in Early Nineteenth-Century France," reflects the artist's desire to escape from the overcrowded oppressiveness of city life by portraying only the positive aspects of rural life: fresh air, vast open spaces, and lush landscape. Finally, "The Marriage of City and Country" documents Napoleon III's urban planning which brought about the creation of parks and spacious, tree-lined boulevards to relieve the density of Paris. After its premiere at the National Gallery, the exhibition will travel to the Worcester Art Museum, Worcester, Massachusetts and the Ackland Art Museum, Chapel Hill, North Carolina. The exhibition is organized by the American Federation of Arts, with a fully-illustrated catalogue written by Timothy Riggs and Bonnie Grad.

October 17, 1982 through January 2, 1983

Claude Lorrain: A Tercentenary Exhibition. A major survey, the exhibition includes 53 paintings, 76 drawings, and 88 impressions of etchings by Claude Gellée, known as Claude Lorrain. Born in the duchy of Lorraine, Claude went to Rome at an early age; he worked and studied and died in Rome in 1683. Primarily a painter of landscapes and seaports, his style and vision had great influence on subsequent artists. This exhibition has been drawn from public and private collections in Australia, North America, Great Britain, and Europe. After its premiere at the National Gallery, the exhibition will be on view at the Grand Palais, Paris, from February 15 through May 16, 1983. This first major exhibition of Claude's work to be held in either the United States or France commemorates the 300th anniversary of the artist's death. Accompanying the exhibition is a comprehensive, fully-illustrated catalogue by H. Diane Russell, curator of graphic arts, National Gallery.

October 31, 1982 through January 16, 1983

Braque: The Collages. Approximately 30 paper collages by Georges Braque will be on view, dating from 1912 to 1914 and including two later works from 1917 and 1918. Held in celebration of the centenary of the artist's birth, the exhibition is organized by Dominique Bozo, director, Isabelle Monod-Fontaine, curator, of the Centre Georges Pompidou, Paris, and E. A. Carmean, Jr., curator of twentieth-century art, National Gallery. An accompanying publication will include 6 essays as well as a catalogue raisonné of the collages, prepared by Mme. Fontaine and Mr. Carmean.

November 7, 1982 through April 24, 1983

David Smith. Consisting of approximately 70 large works by one of the most important American sculptors of this century, the exhibition reviews seven major series which embody different aspects of Smith's work from 1951 until his death in 1964. The selected series are: Agricola, Sentinel, Circle, Zig, Wagons, the Voltri Boltons, and the Cubi. The show will be accompanied by a catalogue written by E. A. Carmean, Jr., curator of twentieth-century art, National Gallery. The publication will discuss each of the series as well as Smith's career and his working methods.

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December 5, 1982 through March 6, 1983

Manet and Modern Paris. This exhibition commemorates the centenary of the death of Edouard Manet, focusing on nine of his major works from the collections of the National Gallery of Art and Mr. and Mrs. Paul Mellon. Seventy additional works by various artists from public and private American and European collections will be on view. Nine sections, or themes, examine Manet's vision of his milieu, and his development and influence through comparison of his paintings to other works in various media by him and his contemporaries. The Railway section centers around the National Gallery's Gare Saint-Lazare, with a related study by Manet and analogous works by Caillebotte, Daumier, Monet, and Vuillard accompanying it. Other themes include "The City Viewed," "The Cafe and the Cafe Concert," "The Theater and the Operas," "The Street as Battleground," and "The Public Holiday." Theodore Reff, Professor of Art History at Columbia University, is guest curator of the exhibition and author of the fully-illustrated catalogue which will accompany the exhibition. The exhibition is coordinated by David E. Rust, curator of French painting, National Gallery, and his assistant, Florence Coman.

January 9, 1983 through May 8, 1983

Raphael and America. Marking the 500th anniversary of Raphael's birth, this exhibition of 120 works is in two parts. One will show Raphael's important influence on American artists, such as Benjamin West and Thomas Sully; the other, the paintings by Raphael purchased by such American collectors as Andrew W. Mellon, Samuel H. Kress and Isabella Stewart Gardner. Included will be the five Raphael paintings from the National Gallery's collection as well as paintings and drawings from American and foreign lenders. Accompanying the exhibition will be a fully-illustrated catalogue by David A. Brown, curator of early Italian painting, National Gallery. Also the Gallery's Center for Advanced Study in the Visual Arts will present a symposium about Raphael's early work.

January 16, 1983 through May 30, 1983

Important Information Inside: The Still Life Paintings of John F. Peto is the first comprehensive exhibition of Peto's work in over thirty years. Consisting of 60 of the artist's best paintings, the exhibition redefines his personality and his work. The exhibition's greatest emphasis is on inventive combinations of books on shelves, violins against walls or doors and, finally, the later rack paintings, office board pictures and so-called patch pictures. Also included are tabletop still lifes of pipe, newspaper and mug--a theme generally associated with his better known colleague, William M. Harnett--as well as more whimsical and imaginative works which focus on candy canes, oranges, tobacco canisters, and wine glasses. The exhibition is organized by John Wilmerding, curator of American art and senior curator, National Gallery. Concurrently the National Gallery is publishing Mr. Wilmerding's recently completed monograph, Important Information Inside: The Art of John F. Peto and the Idea of Still Life Painting in Nineteenth-Century America.

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West Building Renovation

The West Building's ground floor is being remodeled to provide a public thoroughway allowing the visitor entering the West Building to proceed through the center of the ground floor to the new museum shop and the East Building. A Garden Café in the central lobby began operation in early April and offers a light menu of soups, specialty sandwiches, and desserts. In January 1983, the western half of the ground floor thoroughway will be opened, giving access to 38 galleries displaying the National Gallery's collections of sculpture and the decorative arts, as well as special exhibitions. These include Alfred Stieglitz, Drawings from the Holy Roman Empire, and Selections from the Garbisch Collection (working title).

January 30, 1983 through May 1, 1983

Alfred Stieglitz. Consisting of over 170 Stieglitz photographs, this exhibition has been drawn entirely from the key set of approximately 1600 images, donated by Georgia O'Keeffe, the widow of Alfred Stieglitz. The Gallery's collection is the most complete set of the work of this master photographer, who introduced modern art to America and crusaded to establish the artistic merit of photography. The exhibition is chronologically organized to show Stieglitz's development, beginning in the late nineteenth century as a student in Germany and progressing through the 1930s in New York City. Accompanying the exhibition will be an illustrated catalogue by Sarah Greenough, guest curator. This exhibition is being coordinated by Lynn Gould, assistant curator of graphic arts, National Gallery; it will also be seen at The Metropolitan Museum of Art, June 28-September 11, 1983.

January 30, 1983 through April 10, 1983

Drawings from the Holy Roman Empire. Consisting of approximately 100 drawings, this exhibition surveys the works of artists who were active in Central Europe from 1530 to 1650. It is the first major exhibition of these drawings in this country. The exhibition is intended to introduce Americans to a neglected area and era of artistic creation. On view will be drawings from both public and private collections in the United States and Canada. Among the artists whose works will be included are Heinrich Aldegrever, Tobias Stimmer, and Melchior Lorch, as well as later artists such as Friedrich Sustris, Peter Candid, Hans von Aachen, Joseph Heintz, Roland Savery, Bartholomäus Spranger, and Hans Rottenheimer. The subject matter is varied and includes figure drawings, biblical and mythological themes, hunting scenes, landscapes, and genre scenes which record the events of everyday life. Accompanying the exhibition is a fully-illustrated catalogue by Thomas Da Costa Kaufmann, assistant professor of art, Princeton University. The Princeton Art Museum, Princeton University is organizing the exhibition.

Opening January 30, 1983

Selections from the Garbisch Collection (working title). A suite of newly refurbished galleries in the West Building ground floor will be hung with a selection of works given to the National Gallery by Edgar William and Bernice Chrysler Garbisch. Colonel and Mrs. Garbisch gathered the finest
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collection of eighteenth and nineteenth-century American naive art in this country--over 2,000 objects in all. Because of the Garbisches' generous gifts to the National Gallery (from 1953 until their deaths in 1979), the Gallery's folk art collection now ranks as one of the foremost in the country, consisting of some 300 paintings and a large number of watercolors and pastels. On view will be important examples by such masters of the folk art tradition as Edward Hicks, Erastus Salisbury Field, William Matthew Prior, Joshua Johnston, Thomas Chambers, Ammi Phillips, and John Durand, as well as anonymous artists from the nonacademic tradition in America. The subjects range from portraiture and still life to landscapes, seascapes, and historical and genre scenes.

END

April 12, 1982

FOR FURTHER INFORMATION contact Katherine Warwick, Assistant to the Director (Information Officer), Mary Dyer, or Carolyn Engel, Information Office, National Gallery of Art, Washington, D.C. 20565, area code (202) 842-6353.